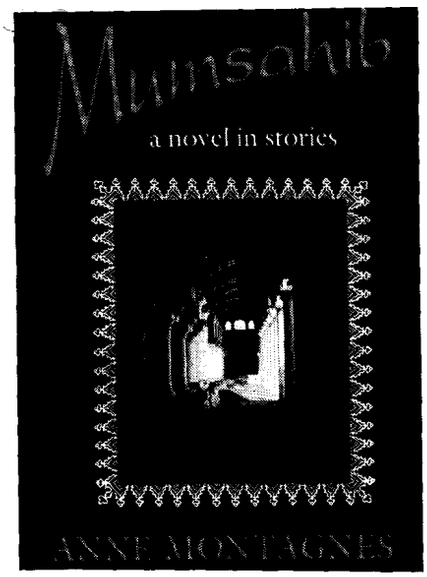
own exclusions, they remain useful terms to contextualize Anne Montagnes's first novel.

With its narrative moves between past and present, India and Canada; its surprising changes of voice between mother, daughter and grandmother; its blurring of generic boundaries between novel and short story cycle; and its self-reflexivity, *Mumsahib* can be compared with such Canadian postmodern novels as Daphne Marlatt's *Ana Historic*. One significant difference, however, is that Marlatt's novel is, at the ideological level, about retrieving or rewriting women's history, and at the narrative level, about the reconciliation of mothers and daughters. Montagnes's novel neither offers such a positive community of women at the level of women's history nor at the level of relationships. In Mum*sahib*, the women continue to define themselves in relation to men. To give just one example, Lucy, the narrator's, return to India is fueled by her need to escape her lover who is married and refuses to leave his wife. Her trip to India has little to do with the search for an identity, roots, or a reconciliation with her mother and her past. It is a flight from one man only to fall rapidly into the arms of another.



"Postcolonial" is a popular word these days in academic circles, as well as in the media, and unfortunately it is frequently depoliticized and used indiscriminately. Further, the term's meaning itself is vague. For example, does postcolonial refer to an abstract concept, a theory, a literature, an historical period, or a geographical location? And, is *Mumsahib* postcolonial because it was written by a Canadian (Canada being an ex-colony), or because it deals with India before and after the empire? In one particular way, however, I believe the term does not apply to Montagnes's text. Postcolonial novels should be different from colonial novels: they should reflect on the past, its injustices, its silencings, and its exclusions, and, ideally, go beyond by calling for political action. In that sense, Montagnes's novel is similar to the "colonial" novels of Kipling or Duncan because she appears to be only interested in the protagonist's and her family's experience of India. Furthermore, the India that is described is only an escape, a metaphor, or an exotic backdrop for Lucy's problems. The only attempt at including the Other's voice, when we are offered a glimpse of the thoughts of a young Indian Lucy has seduced, is unconvincing and sounds suspiciously like Lucy's own voice. The imperial eye, seeing and possessing, is still at work in *Mumsahib*. Moreover, the fact that Lucy's grandmother married a Eurasian (half Indian, half English), and that her daughter, Lucy's mother, is said to look like him, is undercut by Lucy's distancing from these events. She separates herself from the events and looks upon them as other, not related to her. She refers to them as "her mother's foreign birth, her foreign grandfather." Her grandfather, a member of a wealthy and educated class who identified with the British, is exotified, and her mother is presented as cold, distant, and unloving.

Finally, the novel concludes that Lucy has become a "Mumsahib. An older person. An honoured older person. Generative." Rather than coming to terms with herself, her mother, her past, Lucy accepts only the part of herself that is Anglo-Indian. Clearly, the identification is with the British rulers of India, rather than with the oppressed Indians. Despite de-colonization, Montagnes's India remains the site of inequalities and power struggles.

BLACK WOMEN AND WHITE WOMEN IN THE PROFESSIONS

Natalie J. Sokoloff. New York: Routledge, 1992.

by Christina Gabriel

The civil rights movement and the women's movements are among the most significant political forces that emerged in the U.S. post-war period. In the wake of these struggles very real—albeit limited—reforms emerged in the form of anti-discrimination policies in employment, housing and voting rights. By the 1980s even these moderate gains came under a concerted attack by right wing neo-conservative forces. More and more Americans came to believe that members of disadvantaged groups were receiving "preferential treatment" in respect to jobs and educational opportunities. White men, it was charged, were the "victims" of reverse discrimination.

In *Black and White Women in the Professions*, Sokoloff confronts these charges and through an exhaustive review and analysis of 1960-1980 US Census occupational data she demonstrates the spurious nature of such claims. In short, her findings illustrate that despite the fact that disadvantaged groups were able to access some sectors of the professional/technical occupations, their incorporation into these occupations in no way challenged the existing race/gender hierarchy over which white men preside.

Sokoloff provides a comprehensive statistical overview of the extent of gender and racial segregation within the professional occupations. Throughout this work she uses the metaphor of the half full/half empty glass to explain her findings. On the one hand white women and black people have made gains. But on the other hand increased access is not necessarily a guarantee of advancement. For this reason she states, "I found, they can be simultaneously

both better off and not better off: the glass is both half full and half-empty." Those who focus on the half-full glass emphasize only the more favourable aspects of aggregate data which can be very misleading. For example, the statement that black women lawyers increased tenfold between 1960 and 1980 has to be interrogated more closely, Sokoloff argues. She points out that the base number at which the count began was very low and when this data is contextualized it becomes apparent that black women constituted less than one percent of all lawyers in 1980. One of the strengths of this book is the fact that Sokoloff has developed an "index of relative advantage" to compare one race/gender group with another and an "index of representation" which allows comparisons within each race/gender group. In doing so she effectively documents and tracks how race and gender affect the progress of particular groups in the labour market.

Sokoloff's work is particularly important and timely because it debunks a number of myths. She argues that it is misleading to conclude that white men were displaced because of the gains by women and black men. She notes that white men lost some ground in a few moderate status professions, but more significantly "in 1980 white men still held 9 out of 10 elite professional jobs [lawyer, doctors] and three-fourths of non-elite male professional jobs."

In her chapter "Beyond the Myth of Double Advantage" she confronts the notion that black women have made the most progress because they are able to benefit twice from affirmative action measures. Sokoloff's findings indicate otherwise. Black women were able to access some professions, generally non-elite male and gender-neutral professions. But in this same period, they became "over-represented or increased their over-representation in several of the lower-status or non-male-dominated professions and technical fields: counseling, secondary education, social work, teaching and clinical laboratory work." Black women did not reach parity with black men in the professions. Nor were they more advantaged than white women, only reaching parity with them in the low-status female professions. And, in comparison to white men their progress has been particularly poor.

Sokoloff is to be commended for developing a sound framework that examines the ways in which power and influence are distributed in the labour market. What is frustrating about this book, though, is that its statistical focus tends to overshadow its assessment of the broader social and political implications of the research. In that Sokoloff's thought-provoking work raises many timely issues, one cannot help but wish that her last chapter "The Half-Empty Glass: Can it Ever be Filled?" which considers these issues within the current neo-conservative context, was somewhat better developed.

This aside, Sokoloff has produced a very useful study which will no doubt fulfill her aim of being a "taking-off point" for further research. It certainly raises interesting research issues for Canadian feminists, as there are relatively few studies that consider the racial and gender dimensions of the Canadian labour market. The backlash against employment equity in Ontario in which the familiar charges of "quotas" and "reverse discrimination" are wielded underscores the need for a similar analysis here.

LONG TIME COMIN'

Directed by Dionne Brand. Produced by Nicole Hubert. The National Film Board of Canada, Studio D, 1993.

by Kate Kung

The avenues of conventional cultural distribution are notoriously difficult to access for a woman artist. Add to that her Blackness. Add to that her lesbianism. Add to that her unwillingness and inability to lay low, keep still and most importantly stay quiet. And now you can begin to trace a map with few on-ramps, and even fewer rest-stops. *Long Time Comin'*, the latest documentary by Dionne Brand, and the third and last installment of Studio D's Women at the Well series, features two artists from different fields sharing a common direction. Blues singer Faith Nolan and artist Grace Channing are friends and compatriots in an endeavor to create a world which resonates with their experiences as Black lesbian, feminist artists. Charting a course through studios and stages, galleries and protest marches, which is the terrain of their lives, Brand enables us to hitch a ride on their incredible journey.

This road is familiar ground for Brand, a Black lesbian feminist writer and poet whose directoral vision is congruent with Channing and Nolan's conception of art as a tapestry of aesthetic, sensual, political engagements. All three women challenge formalistic conventions to produce work which blurs the distinction between activism and artistry. "The importance of the artist in the black community is to give voice for the black community," Channing remarks in the film. "No where do we have voice. So everything we do, everything we are is an expression of our community."

Nolan and Channing realized early in their lives that women's bodies were sites of contention. Self-expression, ownership and autonomy were rights that were constrained by violent men, homophobic taboos and racist assumptions. Their choices and the work they produce are informed by their process of coming into being. Channing talks of being feminist at a very young age, of understanding that to be a boy meant being able to "run, jump and play," activities she felt compelled towards. As a painter, sculptor and poet, Channing has found form to articulate these early feelings. The women of Channing's physically expansive paintings challenge the traditional iconography of women as passive sexual objects. Her canvasses become the forum where